

CAMERA SCRIPT

DR WHO

VT/4T/28675

EBC-1

23/174/3167

SERIES (J) EP.3.

'CRISIS'

by  
Louis Marko

PRODUCER: VERITY LAMBERT

DIRECTED BY: IERVYN PINFIELD

CAMERA

REHEARSAL: FRIDAY, 4th September, 1964 -- 20/4 -- 10.30 a.m.

REH.....10.30 a.m. to 1.00 p.m.  
LUNCH.....1.00 p.m. to 3.00 p.m.  
REH.....3.00 p.m. to 7.00 p.m.  
TEA (Approx) (Photo Call) .. 3.45 p.m. to 4.15 p.m.  
DINNER.....7.00 p.m. to 8.00 p.m.  
LINE UP.....8.00 p.m. to 8.30 p.m.

RECORDING: 8.30 p.m. to 9.45 p.m.

CAST:

Doctor Who.....William Hartnell  
Ian Chesterton....William Russell  
Barbara.....Jacqueline Hill  
Susan.....Carole Ann Ford  
Forester.....Alan Tilvern  
Smithers.....Reginald Barratt  
Hilda Rowe.....Rosemary Johnson  
Bart Rowe.....Fred Ferris

DESIGNER: RAYMOND P. CUSICK

=====

C.M.1:.....Howard King  
C.M.2:.....Cyril Julius  
P.A.....Norman Stewart  
A.T.U.....Dawn Robertson  
Sound Sup.....Alan Fagg  
Vision Mixer.....Clive Belg  
Floor Assistant...  
Assistant.....Kay Fraser

Costume Sup:.....Sylvia Dore  
Makeup Sup:.....Sonia Markham

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TECHNICAL REQUIREMENTS:

Cam 1. Mote Richardson  
4 pods (Cam 5 on tower)  
4 booms  
Glow Mics  
Floor Monitors  
TR-25 & TR-30

Grass  
Studio Foldback  
TR-30  
Cut Keys  
Roller Caption Machine

PAGE	SET	SHOTS	TIME	CAME	SOUND
1	TEL.1. TK-25 DR WHO OPENING				
1 - 2	1 AGAINST BLACK BARBARA/IAN	1		4A	A/1
2	2 LABORATORY SLIDES SUP: CRISIS LOUIS MARKS	2	DAY	2A;	B/1
2	3 PIPE OPENING	3		1A;	SLUNG
2 - 3	4 LABORATORY	4	DAY	2A;	B/1
3	5 PIPE OPENING (TEL.2) TK-36 SUPERIMPOSED/Water Shot	5	Glint of Lgt.	1A;	SLUNG
3 - 7	6 LABORATORY	6 - 12	DAY	2B; 4B; 3A;	B/1
7	(TEL. 3) TK-25 Cat thro' door		"		
7 - 8	7 LABORATORY	7 - 12A	DAY	3A;	B/1
8 - 9	8 SEED PILE	13	"	4D;	A/1
9	RECORDING BREAK KEEP TAPE RUNNING				
10	(TEL. 4) TK-36 Cat around bench Jumps up to bench into sink		"		
10-12	9 EDGE OF BENCH; TOP OF CHAIN	14	DAY	1B	A/1
12-14	10 PLUGHOLE (fur in sink)	15	"	5A;	B/1
14-15	11 SMALL OFFICE	16	"	4E;	A/2
15-18	12 SEED PILE	17 - 21	"	1C; 2D;	C/2
18-19	13 SMALL OFFICE	22	"	4E;	A/2
19-20	14 POST OFFICE	23	"	3B;	D/1
20	15 SMALL OFFICE	24	"	4E;	A/2

PAGE	SET		SHOTS	TIME	CAMS	SOUND
20 - 21	16	POST OFFICE	25	DAY	3C;	D/1
21	17	SMALL OFFICE	26	"	4E;	A/2
21- 22	18	POST OFFICE	27	"	3C;	D/1
22- 23	19	SMALL OFFICE	28 - 30	"	4E; 2E;	A/2
23 - 26	20	NOTEBOOK MINISCULE	31 - 43	"	1D; 2F; 5B	C/3 A/3
26	21	SMALL OFFICE	44	"	4E;	SLUNG
26	22	POST OFFICE	45	"	3C;	"
26 - 27	23	SMALL OFFICE	46	"	4E;	"
27- 28A	24	POST OFFICE	47 - 54	"	3D; 4E; 3C;	D/1
28A- 31	25	NOTEBOOK MINISCULE	55 - 59	"	1D; 2G;	C/4
31 - 32	26	LABORATORY	60	"	3A;	B/1
32	27	NOTEBOOK MINISCULE	61	"	1D;	C/4
32- 33	28	LABORATORY	62	"	3A;	B/1
33- 33A	29	SMALL OFFICE	63	"	4G;	A/2
33A-34	30	POST OFFICE	64	"	3E;	D/1
34		(TEL.5) TX-25 KATT SHOT; walk in front of telephone				
34 - 37	31	REAR OF PHONE Miniscule	65	DAY	4H;	B/2
37	32	TOP REAR PHONE	66	"	1E;	C/5
37	33	LOWER REAR PHONE	67	"	4H;	B/2
37 - 39	34	TOP REAR PHONE	68	"	1E;	C/5
39	35	LABORATORY Phone receiver moves	69	"	2H;	SLUNG
39 - 40	36	TELEPHONE Miniscule	70	"	1E;	C/5
40	37	LABORATORY	71	"	2H;	SLUNG
40- 41	38	TELEPHONE Miniscule	72	"	1E;	C/5

PAGE	SET	SHOTS	TIME	CMES	FOUND
41	39. POST OFFICE	73	DAY	3C;	D/2
41	40. SMALL OFFICE	74	"	4E;	A/2
41- 42	41. POST OFFICE	75	"	3C;	D/2
42-46	42. TELEPHONE MINISCUE	76- 81	"	2I;1E;	C/5
46	NEXT EPISODE - THE URGE TO LIVE ROLLER CAPTION 82 3  SLIDE SUP: PRODUCER: VERITY LAMBERT  SLIDE SUP: DIRECTED BY MERVYN PINFIELD				

"DOCTOR JIO"

SCENE "J"

By Louis Larks

Episode Three: "Crisis"

TK/25

STANDARD OPENING OF UNION.  
RETRACE ONE.

OPENING MUSIC  
ON FILM

ROOM A/1

1. 4 -A -24 1. C.U. IAN AND BARBARA AGAINST BLACK.  
C23  
IAN/BARBARA

(IAN AND  
BARBARA  
ARE STARING  
HORROR-STRUCK.

DISTANT EFFECT  
OF RUSHING  
WATER)



(ON 4A/1)

- 2 -

I.N.: Susan and the  
Doctor are still in  
that sink Barbara.  
And... and the tap's  
been turned on!!

	<u>BOOM B/1</u>	<u>BAND 35</u>
2.	<u>2 - A - 24</u>	<u>2. LABORATORY. NORMAL SIZE.</u>
	<u>C.U. WATER</u>	<u>DAY</u>
	<u>RUNNING INTO SINK</u>	
(4 to B)		(CLOSE UP OF TAP RUNNING INTO SINK) (SMITHERS WASHING HANDS)
SUPERIMPOSE CREDITS:		
	SLIDE:	
1.	"Crisis"	
	SLIDE:	
2.	by Louis Marks.	

	<u>(3) (SLUNG MIC)</u>
3.	<u>1 - A - 35.</u>
	<u>2S DR/SUSAN</u>
	(THIS IS NO MORE FILM A. CIRCULAR HIL. WITH BLACK BACKING.  DOCTOR HELPS SUSAN CLIMB UP BESIDE HIM)

DOCTOR: We had better get into  
this overflow.

	<u>BOOM B/1</u>	
4.	<u>2</u>	<u>DAY</u>
	<u>SINK</u>	
	<u>HAND PULLING OUT</u>	
	<u>PLUG</u>	

- 2 -

(ON 2A/4)

(SMITHERS PULLS OUT PLUG  
WATER GURGLES AWAY)

5. 1 - 4 - 35

(SLUNG)

5. PIPE OPENING

GLINT OF LIGHT

SUPERIMPOSE

TK-36 TELECINE(2) (B)  
WATER SHOT

(2 to B)

TELECINE  
CUT SUPERIMPOSITION

(DOCTOR/SUSAN APPEAR  
TO BE STANDING ON THE OTHER  
SIDE OF WATERFALL, PRESSING  
THEMSELVES BACK - AWAY FROM THE  
FALL OF WATER.

IN ADDITION LIGHT WILL  
FALL FROM ABOVE THROUGH  
THE OPENING MADE BY REMOVAL  
OF PLUG.

WATER STOPS

DOCTOR: They've put the plug back  
again.

SUSAN: Well, we know we're safe  
here.

DOCTOR: Yes, but if they fill  
that sink with too much water!

SUSAN: Yes, it will come into  
here in the overflow.

6. 2 - 3 - 24

(BOOM B/1)

6. LABORATORY

NORMAL

DAY

(1 to B)

(ON 2B/6)

(FORESTER IS NOW WASHING HIS HANDS - THE TAP IS RUNNING INTO THE SINK - THE PLUG IN POSITION. THE RISE OF WATER IS STEADY.

FORESTER SUDDENLY STOPS WASHING AND LOOKS AT THE WATER HE STIRS IS WITH HIS HANDS (THOUGHTFULLY)

FORESTER: Know anything about boats?

SMITHERS: Boats?

FORESTER: I've just remembered the tides.

SMITHERS: Tides? What are you talking about.

7. 3 - X  
O.U. SINK & TAP

FORESTER: You can't just sail a boat out of a harbour whenever you like.

8. 2 - B - 24  
25 SMITHERS/FORESTER

SMITHERS: Oh Farrow's boat.

BAND 36

( FORESTER PLICKS THE WATER OFF HIS HANDS AND PICKS UP THE TOWELL STARTS DRYING HIS HANDS. THE TAP GOES ON RUNNING)



(ON 2B/8)

FORESTER: I want to get him  
aboard and out to sea without  
wasting time.

9. 1 - A - 35 SLUNG. 6A. PIPE OPENING WATER  
28 SUSAN/DOCTOR GLINT OF LIGHT SOUNDS

9A. 3X (BOOM B/1) LABORATORY DAY  
CU SINE & TAP

(HE TURNS OFF THE TAP,  
AS THE WATER HAS RISEN  
NOW NEARLY TO THE OVERFLOW.  
HE PULLS OUT THE PLUG)

FORESTER: We need some old chains  
or a sack we can fill with bricks..

9B. 2 - B - 24  
28 SMITHERS/FORESTER

SMITHERS: I don't want to be dragged  
in any deeper.

FORESTER: (INTERRUPTING) Now listen  
Smithers, and I mean this. We're  
both in this ...  
The moment you helped me move the  
body you were involved. Well, you  
can't stop there. Farrow's  
report has to be altered...his body  
got rid of. I'll do all that's got  
to be done but you're going to help  
me.

10. 3 - A - 35  
28 FORESTER/SMITHERS

(2 to D)

SMITHERS XFS R.

(THEY STARE AT EACH OTHER  
SMITHERS EYES SEARCH AROUND  
DESPERATELY FOR ARGUMENTS,  
REASONS, ANYTHING.  
FINALLY HE MOVES QUICKLY  
TO THE DOOR -MAKING  
A FUTILE ATTEMPT AT ESCAPE  
FROM THE SITUATION)

FORESTER: (CALM) You've got no  
chance at all if you panic.

11. 4 - 9  
BCU FORESTER

(SMITHERS IS AT THE DOOR)  
HE STOPS

(No Page 6 -

(NEXT PAGE 7)

FORESTER: On the other hand,  
if you're sensible and help  
me - well, we'll both be all  
right, won't we?

12. 3  
28

FORESTER/SMITHERS

(4 to D)

(SMITHERS FLIES  
DROPS AWAY FROM  
THE DOOR AND IT  
OPENS SLIGHTLY.

HE HALF TURNS.  
FORESTER TURNS  
AWAY AND GOES  
TO THE BRIEFCASE.

SMITHERS COMES  
BACK INTO THE  
ROOM A LITTLE.

FORESTER OPENS  
THE BRIEFCASE  
AND STARTS  
LOOKING THROUGH  
THE PAPERS)

SMITHERS X BACK TO  
FORESTER

SMITHERS: (QUIETLY) How can  
you be so... well, you're so  
natural. Calm. As if nothing  
had happened at all.

FORESTER: (LOOKING THROUGH  
THE PAPERS)

I just  
see issues more clearly, that's  
all. Where is this thing?

(HE RIFLES THROUGH  
THE PAPERS)

TK-25

TELECINE (3) (5 secs)

BAND 37

CAT enters through  
the partially open  
laboratory door.

END TELECINE 3.

(ON 3A/12A)

takes out Form then  
(FORESTER STUFFS  
PAPERS BACK INTO  
THE BRIEFCASE.  
LEAVES A  
"REPORTER'S"  
NOTEBOOK ON  
BENCH)

FORESTER: Look at that lot  
later on.

(HE TURNS TO  
SMITHERS, WITH  
A SLIGHT SMILE)

In the meantime,  
FORESTER: Let's go along to  
the office and have a look at  
this report.

(HE MOVES TO  
SMITHERS AND  
GOES OUT.  
SMITHERS FOLLOWS  
SLOWLY. HE  
STOPS AT THE  
DOOR, LOOKS  
AROUND ROOM  
AND THEN GOES  
OUT, CLOSING  
THE DOOR)

(ON 4D/13)

- 9 -

(3 to B)

(IAN FLERS  
AROUND SEED  
PILE)

IAN: I'm getting used to  
the noises  
now.

(BARBARA APPEARS  
BEHIND HIM)

IAN: That last one must  
have been the door closing.

BARBARA: You're sure they've  
gone.

RISES

IAN: I'm not sure about anything.

HOLD 2S

BARBARA: The Doctor and Susan ..  
they must have been  
drowned, Ian.

BARBARA: Ian - We don't know.  
we must find out!

(HE NODS AND THEY  
MOVE OFF)

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RECORDING BREAK - KEEP TAPE RUNNING

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(4 to E)

TK/36TELEPHONE 4: (7 secs)

BAND 38

Cat on Lab floor

Cat jumps up to bench

Cat in sink.

END TEL.4.

MIX TO:

14.	1-B-24	BOOM A/1	9. EDGE OF BENCH-	DAY
	IAN/BARBARA ENTER		TOP OF CHAIN	
	R;			

IAN & BARBARA HURRY INTO  
SHOT. IAN REACHES THE EDGE OF  
SINK, JUST WHERE THE TOPE OF  
THE CHAIN MAY BE SEEN.  
SUDDENLY HE DRAWS BACK IN ALARM -  
(PUSHING BARBARA BACK)

IAN: Back... get back! There's  
something in the sink.

BARBARA: It's - it's the cat!

BARBARA LOOKS BACK AND  
(STOPS)

BARBARA: Wait a minute!  
Look it's trying to drink some  
water. What's the matter with it?

IAN: It's head's lolling on one side.

BARBARA: I don't like the look of  
it.

IAN: It's dead, Barbara.  
Look at the angle of it's jaw.

BARBARA: Yes, it's all twisted  
up and one of the paws is turned  
underneath it's body. It is dead.

IAN: I'm going down.



(ON 1B/14)

(BARBARA RAISES  
HER HEAD FROM  
HER POSITION  
ON THE FLOOR,  
SINCE SHE HAS  
FALLEN. SHE  
LOOKS,  
TENTATIVELY,  
AND THEN TURNS)

BARBARA: Ian. It's dead.  
The cat's dead.

(IAN GRABBS  
INTO SHOT AND  
PEERS OVER  
SINK)

IAN: I think you're right.  
Look at the angle of its  
jaw...

BARBARA: Yes, all twisted  
up. And one of the paws is  
turned underneath its body.  
It is dead.

IAN: Yes. I'm going down to  
that plughole.

BARBARA: I'm coming too.

IAN: You can stay here  
if you...

BARBARA: (INTERRUPTING)  
I'm coming with you, Ian.

IAN: Are you all right?

(IAN MOVES...

SWINGS  
HIMSELF OVER  
THE EDGE AND  
STARTS TO  
CLIMB DOWN.  
HE STOPS AND  
LOOKS UP)

BAND 39

BARBARA: Yes.  
You go on.

(ON 1B/14)

(... BARBARA  
PREPARES TO  
JUMP...  
LOSE I.N.

CONCENTRATE  
ON BARBARA  
CLIMBING DOWN  
THE CHLIM)

15. 5 - A (BOOM C/1) 10. PLUGHOLE DAY  
SINGLE IAN  
FUR IN TOP R. OF SHOT

(1 to 6)

(PART OF THE  
FOREGROUND IS  
OBSCURED BY  
THE FUR OF THE  
CAT.

IAN COMES INTO  
SHOT AND GOES  
TO THE PLUGHOLE.  
HE LIES DOWN  
AND PEERS DOWN  
IT.

AFTER A MOMENT  
OR TWO BARBARA  
COMES INTO SHOT.  
SHE KNEELS BESIDE  
IAN)

BARBARA IN L.

BARBARA: Anything?

IAN: (GRIMLY) No. It's  
too dark to see very far  
anyway. Not a hope.

(BARBARA TURNS  
AWAY. IAN  
TEARS HIS EYES  
AWAY FROM THE  
SINK HOLE AND  
LOOKS UP AT  
BARBARA. HE  
GETS UP AND  
GOES TO HER.

SLIGHT PAUSE  
HERE. IAN  
DOESN'T QUITE  
KNOW WHAT TO  
SAY TO BARBARA.

(ON 5A/15

TO COMFORT  
HER. BESIDES,  
HE IS UPSET  
AND SADDED  
HIMSELF.)

BARBARA: (QUIETLY) What  
are we going to do Ian?  
Like this? What can we do?

IAN: Go on living. Fight  
the world we're in. Make  
something of it.

BARBARA: You never give in,  
do you?

IAN: If there was only me...

SUSAN: It wouldn't be  
any different.

(.. ILEND APPEARS  
OUT OF THE SINK  
PLUGHOLE AND TALKS  
THE REST OF THE  
.. SUSAN INTER-  
HERSELF UP)

SUSAN: I told you they'd be  
all right, Grandfather...

(IAN AND BARBARA  
WHEEL AROUND IN  
SURPRISE AND  
DELIGHT.)

DOCTOR LEVERS  
HIMSELF INTO  
VISION.)

DOCTOR: Planning their  
future without us, I  
guess.

IAN: I don't believe it...

BARBARA: Susan, but...

DOCTOR: You see, my friends,  
you can't get rid of us as  
easily as all that.

(IAN AND DR. REAR.  
HELP SUSAN  
THE DOCTOR OUT OF  
THE SINK PLUGGLE.)

16. 4 - E - 24 BOOM A/2 11. SMALL OFFICE DAY  
C.U. INK BOTTLE  
& PEN

(HOLD ON TOP OF  
INK BOTTLE, SO  
THAT THE LIX IS  
FROM THE CIRCULAR  
SINK HOLE TO THE  
BOTTLE TOP.

IAN DIPS IN.

NEW ANGLE TO SHOW  
FORESTER WRITING  
A NAME ON A PIECE  
OF PAPER. THE  
PAPER IS ALREADY  
COVERED WITH NAMES  
ALREADY, THE SAME  
NAME. "ARNOLD  
PARROW".  
THIS IS PROBABLY  
FORESTER'S  
TWENTIETH ATTEMPT.

HE IS COPYING THE  
SIGNATURE FROM A  
FORM BESIDE HIS  
SHEET OF PAPER.  
THE FORM HAS TYING  
ON IT)

PULL BACK 2S  
FORESTER/SMITHERS

FORESTER: Getting it.

(SMITHERS IS  
SMOKING A  
CIGARETTE, NOT  
TAKING MUCH  
INTEREST IN  
THE PROCEEDING.)

(ON 4E/16)

FORESTER: Fortunately, Farrow had plenty of these blank forms. We can write what we like in the report providing his signature's on the bottom.

SMITHERS: It can't be as easy as that.

FORESTER: Ah, that's a better one altogether. Almost perfect.

SMITHERS R FRAME

SMITHERS: It will <sup>never</sup> stand up to a hand-writing expert.

FORESTER: Oh yes it will.

SMITHERS: (BITTERLY) Interest!

PUSH IN SINGLE  
FORESTER

FORESTER:  
Why should anyone question Farrow's decisions? And once D.N.6. is on the market and the results are successful, Farrow will just be a man who drowned at sea, his body never recovered. Let's try the actual form now.

SMITHERS IN R.

SMITHERS: Yes, but why did Farrow question D.N.6. anyway - that's what beats me.

17. 1 - C -24 (BOOM C/2) 12. SEED PITE DAY  
SINGLE DOCTOR

(DOCTOR IS  
EXAMINING THE  
SEEDS - ON  
RAILER THE OIL  
COATING THEM.)



PULL BACK AS DR. MOVES  
TO CAM AND TAKE IN  
SUSAN L. BARBARA R.  
4S SUSAN/DR/BARB/IAN!

DOCTOR: I'm sure you're  
right, Chesterton. This  
laboratory and this sticky substance  
on the seeds is some sort  
of new insecticide. It  
was used outside - in the  
garden - and we saw the  
results.

IAN: But the murdered  
man, Doctor?

BARBARA: Is he the one who  
invented it? Perhaps that's  
why he was killed?

DOCTOR:

Surely, though, it's more  
logical to assume that he was  
opposed to the use of the  
insecticide.

AS DR TURNS PUSH IN TO  
3S DR/BARBARA/IAN

SUSAN: It's a stronger  
reason for murder.

DOCTOR: Exactly. The dead  
man saw that the insecticide  
did. That it killed  
indiscriminately. He argued  
with someone about it. He  
was killed.

BARBARA: But how could anyone  
invent something like this. It  
must have killed the cat as well.

DOCTOR: The really disastrous  
thing is that it could destroy  
worms. Those creatures are  
vital to the planet. They're  
constantly replenishing  
the earth in which  
they live.

IAN:

You can't just invent an  
insecticide and put it on  
the market.

(ON 10/17)

BARBARA: No, there are all sorts of by-laws and regulations. Tests have to be made.

IAN:

PULL BACK WITH IAN  
AND TAKE IN SUSAN L.

And no Government is going to allow a chemical like this to be sold. And in any case there's nothing we can do about it.

DOCTOR: Yes, the facts support you, Susan. ... laboratory. Yes, I think you're right.

I agree.

BARBARA: Let's get out of here.

SUSAN: It's going to be harder going down the sink pipe than getting up.

IAN: All the more reason to get going.

BARBARA: Yes, before somebody starts using that sink again

(THERE IS A LIGHT  
PAUSE AS THEY  
REALISE THAT THE  
DOCTOR HAS BEEN  
SILENT)

DOCTOR: Our roles seem to be reversed for once.

BARBARA: How do you mean?

(ON 1C/17)

CRAB DR L. TO SINGLE  
AND LENGTHEN SHOT

DOCTOR: Aren't I usually  
the one to condemn meddling...  
to urge that we leave well  
alone.

(HIS MANNER CHANGES  
FROM THEN SLIGHTLY  
AND THEN TURNS. HIS  
FACE IS SET NOW...  
DETERMINED...  
POWERFUL... ALTHOUGH  
HE SPEAKS QUIETLY  
ENOUGH)

18. 2 - D - 24  
3S BARB/SUSAN/IAN

DOCTOR: But you see, my  
friends, this isn't just  
a minor little tragedy in  
some forgotten backwater.  
Some person has invented  
the way of destroying a  
planet. Totally destroying it.

19. 1  
SINGLE DR.  
HOLD HIM ON RISE

I cannot; will not... stand  
by and allow a whole planet  
to be emptied of life.

20. 2  
3S BARB/SUSAN/IAN

(THEY THINK ABOUT  
WHAT HIS WORDS  
FOR A MOMENT  
TWO)

PAN BARB L. LOSE  
SUSAN/IAN  
TAKE IN DR R.

MARCEL: (QUIETLY) But Dr. we're  
what can we do like this, I" High,  
Doctor?

DOCTOR: At the moment I don't know  
but we'll find something.

21. 1 - 16  
OU DR.

Let us start  
from one basic premise and  
hold on to it will all our  
determination. We will  
stop this chemical from being  
spread over the world.

(2 to E)

22. 4 - E (BOOM A/2)  
2S FORESTER/SMITHERS

11. SMALL OFFICE DAY  
NORMAL SIZE

(1 to D)

(CN 4E/22)

FORESTER: There we are.  
The report is ready.

SMITHERS: (DULLY) Yes, all  
right.

(FORESTER REACHES  
FOR THE PHONE)

SMITHERS: What are you doing  
now?

FORESTER: The report itself  
isn't final enough. Farrow  
would ring his Department.

(SMITHERS CROSSES  
TO FORESTER)

SMITHERS RISES KES TO  
FORESTER

SMITHERS: You can't do  
that! You'll give yourself  
away... they'll know it  
isn't him speaking.

FORESTER: You leave this side  
of it to me.

(HE PICKS UP RECEIVER  
AND JIGGLES IT)

23. 3 - B-35 (ROOM D/1) 14. POST OFFICE DAY  
SINGLE HILDA

(HILDA ROWSE IS  
AT THE SWITCH-  
BOARD. READING  
MAGAZINE. SHE  
ABOUT FORTY  
FIVE OR FIFTY.  
SHE PLUGS IN  
AND LIFTS HER  
EARPHONES UP)

HILDA: Hello? Yes, London,  
yes, Whitehall... W.H.I., yes.....

24. 4 - E - 24 (BOOM A/2) 15. SMALL OFFICE DAY  
28 FORESTER/SMITHERS

(3 to 0)

FORESTER: ....Eight-seven...  
thank you.

SMITHERS: But how do you  
know who to speak to...

FORESTER: I've been dealing  
with these people for years.

25. 3 - C - 35 BOOM D/1) 16. POST OFFICE DAY  
28 HILDA/BERT

(ALBERT ROWSE,  
A POLICEMAN  
COMES INTO  
SHOT AND GETS  
BESIDE HIS  
WIFE)

HILDA: ....Three, eight, seven?  
Yes... Hold on... I have a call  
for you. Go ahead please.

(SHE LISTENS  
FOR A MOMENT)

BERT: I've got to....

HILDA: Just a minute...

(SHE LISTENS)

HILDA: Now, that's funny.



BERT: What?

HILDA: Sch!!

26. 4 - F -24 (BOOM A/2) 17. SMALL OFFICE DAY  
2S FORESTER/SMITHERS

FORESTER: Oh, hullo...  
Is Mr. Whitmore there,  
please. Arnold Farrow  
speaking... Yes, hullo.  
How are you. Good....  
all right I'll hold on.

(FORESTER TAKES  
HANDKERCHIEF OVER  
PHONE.

HE COVERS PHONE  
WITH HIS HAND AND  
SMILES AT SMITHERS.)

FORESTER: You see? The  
secretary asked me how I  
was? I told you it would  
be all right.

27. 3 (BOOM D/1) 18. POST OFFICE DAY  
2S AS BEFORE

HILDA: Doesn't sound like  
Mr. Farrow at all.

BERT: What are you on  
about, Hilda...

HILDA: You remember that  
Mr. Farrow, Bert. Smoked  
the same cigarettes as you  
used to, before you gave  
them up.

BERT: Oh, hi. yes.

HILDA: He's been on the phone before and it didn't sound like him at all this time.

BERT: You listen too much on that thing.

HILDA: It's a sort of muffled voice. But it isn't Mr. Farrow, I'd swear it isn't.

BERT: I've got to go up to Harry Barker's. see about his dog licence.

(ELM PUTS DOWN  
EARPHONES  
RELUCTANTLY)

HILDA: Yes, dear.

28. 4-E-24 (BOOM A/2) 19. SMALL OFFICE DAY  
28 FORESTER/SMITHERS

PUSH IN SINGLE FORESTER

FORESTER: (INTO PHONE) ...Yes, I'm sending in the report. The tests are very satisfactory. Yes, it is a bad line, isn't it? Well, I'd say M.N.6. as they call it, is about sixty per cent improvement on normal insecticides. Yes, I know I'm not usually so enthusiastic. But this is really extraordinary. Yes. Oh, I don't mind losing the day. Crossing over to France tonight.

29. 2 - E -9  
C.U. SMITHERS

Thank you. And I'll send in the report. I'll you issue the transcription? Good. I'll tell Forester then. Yes. Goodbye. Yes.

30. 4  
SINGLE FORESTER

23 -

(ON 4E/30)

(HE REPLACES THE  
RECEIVER AND PUTS  
HIS HANDKERCHIEF  
BACK INTO HIS  
POCKET)

SMITHERS: Well?

FORESTER: Perfect. As soon  
as he gets the report, we get  
the go-ahead. Couldn't have  
been more successful.

SMITHERS: There's - a chance,  
then?

FORESTER: I don't see what  
can stop us.

BAND 40

31. 1 - D-24  
HIGH SHOT  
NOTEBOOK  
IAN IN L.

(BOOM C/3)

20. NOTEBOOK MINISOWLE DAY

(FOUR CHARACTERS  
STARING AT THE  
HUGE NOTEBOOK)

IAN: It certainly wasn't  
here before.

SUSAN IN L.

AS IAN MOVES TIGHTEN  
SHOT

SUSAN: It's half drawing and  
half... oh, it's a formula.

IAN: Yes, you're right, Susan.

BARBARA: Could it be the  
formula of the insecticide,  
Doctor?

DOCTOR: Perhaps.

BARBARA: If it is, it'll tell  
us what we're fighting against.  
We might even find a cure...

(ON 1D/31)

- 23. -

IAN: Cure?! What's the good of that.

BARBARA: (THROUGH HIS LINE)  
Oh, I don't know.

IAN: If we're going to do anything.  
We've got to stop it.

SUSAN: Ian's right, Barbara.  
We will need the cure if somebody's infected.

32. 2 - F - 9  
2S BARBARA/DR.

BARBARA: Yes, all right!

DOCTOR: (INTERPOSING HIMSELF)  
Yes, well, I suggest we have  
a close look at the whole of this  
oversize document. The more  
we know about our enemy, the  
better.

33. 1 - 24  
4S  
BARB/DR/SUSAN/IAN

IAN: Those things up there  
are definitely molecular  
structures.

DOCTOR: It's possible.  
Yes, you may well be right,  
Chesterton. I wish we could  
see the whole thing.

BARBARA: Could we lever it  
up somehow and stand away  
from it.

SUSAN: Yes, it would be  
like staring at a huge  
advertising poster.

IAN: We'd never move it.  
It's much too heavy.

(DOCTOR TAKES OUT  
A SMALL NOTEBOOK  
AND A PENCIL FROM  
HIS POCKET)

Give me my notebook, Susan.

PAN DR L.

DOCTOR: Then we'll have to  
make a map of it.  
Chesterton, you start marking  
off a section with your feet.  
Susan, Barbara.... you take  
over from him and call out  
to me the things you see  
written beneath you.

(IAN PICKS UP  
A PORTION WITH  
HIS FEET)

IAN: One two, three yards lengthways  
Doctor. One two yards sideways

34. 2 - F - 16  
SINGLE DOCTOR

DOCTOR: Let's take that  
part then. Now this will be  
the lower left hand part.  
Begin here Susan... Barbara,  
you work with her please.

35. 1  
38 IAN/BARB/SUSAN

SUSAN: Right. The first part is  
C.H. and a little 2.



BARBARA: Followed by two dots and a colon.

MIX TO

36. 5  
SINGLE IAN

BOOM A/1  
MIX TO:

PAND 41

I.N ON ANOTHER PART OF LATER.

I.N: Three yds long again,  
Doctor. And two yards sideways.

MIX TO

37. 1  
2S SUSAN/BARBARA

MIX TO:  
BOOM C/3

SUSAN AND BARBARA ON PART OF LATER.

BARBARA: A "C" and an "H"  
Followed by a "

MIX TO

38. 2  
SINGLE DR

MIX TO:

DOCTOR WRITING IN HIS BOOK.

DOCTOR: Start calling your  
section now my boy...

MIX TO

39. 5  
AS BEFORE

MIX TO:

IAN ON HIS HAUNCHES EXAMINING THE  
GROUND.

MIX TO

40. 1  
SINGLE SUSAN

MIX TO:

SUSAN TAPPING OUT WITH HER FEET.

MIX TO

41. 2  
SINGLE DR

MIX TO:

DOCTOR WRITING IN HIS BOOK.

MIX TO

42. 1  
2S BARBARA/SUSAN

MIX TO:

BARBARA ON ANOTHER SECTION OF THE  
PAPER.

(ONLP/42)

- 26 -

MIX TO

HILDA: ....and at the top  
of the hexagonal are the letters  
O and H and a small E.

43. 5 (BOOM A/3)  
ON IAN

IAN: From the letter C there is a  
double line going up about 45  
degrees and a single one going down  
to 45 degrees.

44. 4 - E - 16 (SLUNG) 21. SMALL OFFICE DAY  
SINGLE FORESTER

(FORESTER IS ON  
THE PHONE AGAIN,  
JUGGLING THE  
HOOK)

FORESTER: Where is that  
woman? Hullo!

45. 3 - G - 24 (SLUNG) 22. POST OFFICE DAY  
EMMA HOLD HER  
L. TO BOARD

HILDA TALKING  
OVER HER CIRCUITER)

HILDA: Thank you L.F. Summers  
Yes. Oh, that blessed  
thing.

(SHE PLUGS IN)

46. 4 - E - 16 (SLUNG) 23. SMALL OFFICE DAY  
SINGLE FORESTER

( 3 to D)

- 26 -

MARTIN: At last. Hello?  
Look, I have a lot of urgent  
calls to make today. Hello?

47. 3 - D - 21 (BOOM D/1) 24. POST OFFICE DAY  
SINGLE HILDA

HILDA: Is that Mr. Farrow...  
Hello, are you there? I  
said, is that... Oh. Mr.  
Smithers then? Oh, I see.  
Well, what number did you  
want. East Whitham 73.  
Yes, all right. But I am  
very busy here you know.  
Yes, all right.

AS BERT ENTERS YES L.  
ORAB R. TO C  
HOLD 28.

(BERT COMES INTO  
SHOT. HE HAS A  
LOT OF TELLERS  
ANOTHER ONE FOR  
HILDA)

HILDA: It was the same voice  
again, Bert. I told you that  
other time it wasn't Mr. Farrow  
and you wouldn't believe me.

BERT: Made you some tea, dear.

HILDA: Oh, thanks. I thought  
you were going to see Harry  
Barker?

HOLD 28 AS BERT MOVES  
R.

BERT: Just met him in the street.  
Saw him. Going up there tonight.  
What were you saying before.

HILDA: Well, the first time  
he spoke he asked for a  
Whitehall number.

PUSH IN SINGLE HILDA

HILDA: But I heard him tell some by the other end he was Mr. Farrow. Well, the same voice has just told me his name is Mr. Forester.

BERT: Well, you must have got it wrong then, mustn't you?

48. 4 - T - 16  
SINGLE BERT

HILDA: No, I didn't, Bert.

49. 3 - C - 16  
SINGLE HILDA

BERT: Then they've got the same voices, that's all.

HILDA: Perhaps. Only I know Mr. Farrow's voice. Didn't sound like him. And it was all muffled.

BERT: Drink your tea, dear. Who's this Mr. Forester then?

50. 4  
AS BEFORE

EMIL: New one on me. Visiting, I suppose.

I wonder if he was driving that big American car that knocked me off my bike this morning.

51. 3  
AS BEFORE

Corner of Lot's lane. It was going in the direction of the old farmhouse too. I wonder if it was this Mr. Forester driving it.

52. 4  
AS BEFORE

HILDA: You didn't get the number did you?

BERT: Well, you know how the road turns there.

and it was out of sight in a couple of seconds.

53. 3  
2S HILDA/BERT

HILDA: Something's always been a bit odd up at the farmhouse. That man Smithers .... he's a strange one.

(ON 3D/53)

BERT: Keeps himself to himself  
all right. Wouldn't mind having  
a look around up there sometime.

HILDA: Well, why don't you then?

54. 4 F - 9  
O.U. BERT

( 3 to A)

BERT: Haven't got a reason, Hilda.  
That's why. Just a feeling anyway.  
But they're a funny crowd up there.  
Not on holiday ... don't know what  
goes on. What do they do up  
there?

55. 1 - D - 24 (SWING R) (BOOM C/4) 25. NOTEBOOK MINI DAY  
4S OVER DR'S SHOULDER  
IAN/SUSAN/BARBARA/DR.

( 4 to G)

(ON 1D/55)

AS DR' XES PUSH IN TO  
2S DR/IAN

(OPEN ON SMALL  
NOTEBOOK IN  
DOCTOR'S HAND.

SHOW DOCTOR  
SITTING DOWN  
WITH THE OTHERS  
AROUND HIM)

DOCTOR: This is the insecticide,  
quite clearly.

HOLD 4S AS DR XES L.  
TO SIT

(HE OFFERS IT  
TO IAN)

DOCTOR: It's a bit rough,  
of course.

Still, it tells a story.

IAN: I'm not too well up on  
this, Doctor. What's this?  
phosphoric acid?

DOCTOR: Yes. It indicates the  
amount of organic esters.

IAN: This is mineral nitrate...  
That's about as far as I go.

DOCTOR: Look, the point is that  
this formula is a reasonably  
standard one with just one  
vital difference. The inventor  
has made his insecticide ever-  
lasting.

56. 2 - G - 35  
3S IAN/SUSAN/BARBARA

SUSAN: So it'll seep into  
the soil...

IAN: Get into the drinking water.

BARBARA: What about human beings?

57. 1 - 9  
CU DR WHO

(ON 1D/57)

DOCTOR: Given a sufficient quantity, this is capable of killing human beings, Barbara.

58. 2 - G - 15

SINGLE BARBARA

BARBARA: If they eat and drink infected food and water?

(OS) DOCTOR: Or even come into contact with it -

(OS) IAN: Penetrating the skin to get into the blood stream.

59. 2

48

DR/IAN/SUSAN/BARB.

DR. REED: Why are we just sitting. Why aren't we doing something... thinking of ways to ..

( 2 to H)

DOCTOR: (QUIETLY) Gently, my dear, gently.

BARBARA: I'm sorry.

(SHE PUTS UP  
A HAND TO  
HER HEAD)

SUSAN: Are you feeling all right.

BARBARA: A bit giddy. I think I must be hungry.

PUSH IN TO 2S DR/IAN

DOCTOR: Now there's a point to consider, Chesterton. We can't eat - even if we could find any food in this place.

IAN: The less we talk about food, the better I'll like it.

(ONLD/59)

- 31 -

DOCTOR: We could make the journey back to the sink. The tap water is safe to drink.

HOLD IAN ON RISE

IAN: There's no need for all of us to go. I'll go and fetch some.

PULL BACK TO 4S

...

THEY ALL RISE

DOCTOR: But I want to go in that direction. There's something over there that might be the solution to all this business.

DR. REAR: What?

DR WHO: A telephone!

DOCTOR: Well, we've had a lot of talk about sound frequencies, haven't we. But I'm just wondering whether the frequencies of sound change through wires.

IAN: Through wi... I mean there's a telephone over there?

DOCTOR: I do.

IAN: Well, come on then.

(THE SOUNDS OF  
GIANT'S FEET  
OCCUR. THEY ALL  
STARE UPWARDS.

A SHADOW FALLS  
OVER THE DOCK)

SUSAN: Run! It's one of the men!

(THEY ALL SCATTER)

60. 3 - A - 35 ( ROOM E/1) 26. LABORATORY NORMAL DAY  
SINGLE SMITHERS



(ON 3A/60)

(SMITHERS IS  
NEAR THE BENCH.  
HE IS SMOKING.  
HE PUTS A HAND  
ON THE BENCH,  
NEAR THE NOTE-  
BOOK, AND BENDS  
DOWN TO PICK UP  
THE TOWEL FROM  
THE FLOOR. AS  
HIS HEAD PASSES  
THE BENCH, HE  
BLOWS A CLOUD  
OF SMOKE)

61. 1 - D - 24 (BOOM C/4) 27. NOTEBOOK MINI. DAY  
28 BARBARA/IAN

SUSAN IN R.

DR IN L.

LET THEM GO R.

(SHOTS A CLOUD  
OF SMOKE  
ENVELOPING  
IAN AND BARBARA..  
THEY COUGH AND  
GASP, HANGING  
ON TO EACH OTHER.  
SUSAN RUNS INTO  
SHOT, GRABBING  
THEIR ARMS AND  
PULLING THEM  
AWAY.

SMOKE

DOCTOR INTO SHOT,  
A HAND UP TO HIS  
MOUTH. HE TRIES  
HOLD OF BARBARA..  
THE FOUR OF THEM  
MOVE AWAY,  
STAGGERING AND  
GASPING)

62. 3 (BOOM B/1) 28. LABORATORY NORMAL. DAY  
SINGLE SMITHERS

(1 to E)

(SMITHERS J.LING  
BACK FROM THE SINK  
WHERE HE HAS PUT  
THE TOWEL TIDILY.

(ON 3A/62)

HE PICKS UP  
THE NOTEBOOK.  
EXAMINES IT FOR  
A SECOND OR TWO  
AND THEN LEAVES  
THE ROOM)

63. 4 - G -24 (BOOM A/2) 29. SMALL OFFICE DAY  
SINGLE FORESTER

(3 to E)

FORESTER: (ON PHONE) ... give  
me that figure again?....

(HE WRITES ON  
A SCRAP OF  
PAPER)

FORESTER: Yes, well, it's not  
enough, Jimmie. Listen it's  
no good telling me you've only  
got ten salesmen for the whole  
of Yorkshire. I want D.H.G.  
pushed as hard as it'll go...  
What about the containers?  
Well, I've had a very  
attractive tin designed but  
we're waiting for a cure-fire  
brand name. I'm making the  
final selection myself tonight.  
O.K. Get those extra salesmen,  
won't you Jimmie.

(SMITHERS GOES  
INTO THE ROOM  
WITH THE NOTE-  
BOOK)

FORESTER: Good. Good-bye.

(HE PUTS DOWN  
THE RECEIVER)

FORESTER: Oh, you've got it.  
I'm going to arrange a meeting  
tonight with the Factory Managers.  
I want you there.

(ON 4G/63)

SMITHERS: All right.

FORESTER: So we'll want copies  
of the formula.

SMITHERS: Anything to get  
away from this place.

FORESTER: I'll fix you up  
in the flat in Park Lane.

SMITHERS: I can't afford  
that sort of thing...

FORESTER: (INTERMUTING)  
It's the firm's, you idiot.  
All goes against taxes.

SMITHERS: You've got everything  
neatly tied up haven't you? You  
don't miss anything.

FORESTER: I'll tell you one  
thing...

(HE PICKS UP  
RECEIVER AGAIN  
AND DEPRESSES  
THE CONNECTION)

CRAB R AS FORESTER  
RISES

FORESTER: I'm not going to  
start getting over-confident.  
Oh, where is that woman!  
Hallo!

(HE JIGGLES THE  
REST UP AND  
DOWN IMPATIENTLY)

64. 3 - E -35 BOOM D/1) 30. POST OFFICE DAY  
ON BERT

(4 to H)

(ON 3E/64)

(BERT, NOTHING  
ON SCENE ALBERT,  
NEAR THE  
SWITCHBOARD  
RAISES HIS  
HEAD)

BERT: Hilda !

Hilda: (O.V.) If it's that  
rude man at the old  
Farmhouse again, he'll  
have to wait. I'm making  
up the delivery for Mrs Marsh.

(BERT SHRUGS AND  
GOES BACK TO HIS  
PAPERS.)

THE SWITCHBOARD  
FLICKERS  
VIOLENTLY)

TK-25 (A)  
TELECINE FIVE. (17 secs)

BAND 42

LEFT SHOT. Doctor  
and other three  
walk in front of  
telephone. Then  
they walk around  
it.

END TELECINE FIVE.

(3 to C)

65.	4 -H- 35	(BOOM B/2)	31. REAR OF TELEPHONE	DAY
	L.S. PHONE		MINISCULE	
	IAN/DR IN L.			

(HUGS VIBES ARE  
TANGLED UP AND  
A COIN OF HILL  
RINGS OUT OF  
SIGHT)

IAN: It's certainly  
climable.

DOCTOR: The thing is, how heavy  
is the receiver, Chesterton.

(ON 4H/65)

SUSAN/BARB IN L.

DR IN C.

(SUSAN AND  
BARBARA INTO  
SHOT)

SUSAN: We've found the  
very things, Ian. We can use these  
to prop up the receiver.

(BARBARA INTO SHOT  
CARRYING A BROWN  
CORK)

BARBARA: There are  
several of them over there.

(BARBARA LOOKS  
RATHER UNDER  
THE WEATHER -  
IAN TAKES THE  
CORK FROM HER)

IAN: You don't look too  
good.

BARBARA: Now I'm all right,  
Ian. I keep telling you, I  
haven't eaten anything for hours.  
... that's what it  
is. Don't make a fuss,  
please.

PUSH IN ON MOVES  
CRAB L A LITTLE HOLD 4S

(IAN JOINS THEM -  
BARBARA FOLLOWING  
RATHER LISTLESSLY.  
BARBARA SITS DOWN  
ON THE FLOOR -  
SCREWING UP HER  
EYES SLIGHTLY AND  
RUBBING THE BACK  
OF HER NECK AS IF  
IT ACHES)

(ON 4H/65)

BAND 43

IAN: Susan, you and I  
will do the climbing...  
all right?

(SUSAN NODS,  
IAN AND SUSAN  
CLIMB UP THE  
FIRMS)

PAN IAN/SUSAN R LOSE  
BARB L.

IAN: I'll go right up.  
You pass the corks up to  
Susan, Doctor and she'll  
pass them on to me.

SUSAN: Can you manage all right ?  
(IAN CLIMBS UP  
FURTHER.

AS DR TURNS PAN L. LOSE  
SUSAN R. TAKE IN BARB L.

ANGLE ON THE  
DOCTOR, HOLDING  
THE CORK)

LET BARB GO L.

IAN: Yes, I'm O.K.

AS DR TURNS PAN R.  
TAKE IN SUSAN R.

DOCTOR: Will you get another  
of these corks, my friend?

(BARBARA NODS,  
GETS UP WEARILY  
AND GOES OUT OF  
SHOT.

DOCTOR WATCHES  
HER GO, STUDYING  
HER THOUGHTFULLY.  
THEN HE HOLDS UP  
THE CORK.

BARBARA IN L.

NEW ANGLE AS  
SUSAN TAPES THE  
CORK.

NEW ANGLE ON  
BARBARA, PUTTING  
DOWN CORK, NEAR  
THE DOCTOR. (1.  
SECOND CORK) AND  
SITTING ON IT)

DOCTOR: You look very tired,  
Barbara.

BARBARA: I am a bit

DOCTOR: Well, I can manage all right. You rest. But I'll need this, I'm afraid.

(DOCTOR NODS AND SITS ON THE FLOOR WEARILY.)

DOCTOR TAKES THE CORK AND GOES NEARER TO THE TELEPHONE.

66. 1 - E - 24 (BOOM C/5) 32. TOP REAR PHONE DAY  
ON IAN

ANGLE ON IAN NOW. HE HAS PUT DOWN THE CORK NEAR WHERE HE IS GOING TO INSERT IT ONCE THE RECEIVER HAS BEEN LIFTED.

67. 4 - H - 24 (BOOM B/2) 33. LOWER REAR PHONE DAY  
SUSAN

ANGLE ON SUSAN. PASSING UP SECOND CORRIDOR.

68. 1 (BOOM C/5) 34. TOP REAR PHONE DAY

AS BEFORE  
PAN IAN L.

IAN ACCEPTING THE CORK AND PUTTING IT BESIDE THE OTHER ONE)

(4 to E)

IAN: Right - you'd all better come up here now.

SUSAN/DR IN R.

SUSAN: (O.V.) Coming...  
Grandfather... Barbara....

(IAN PUTS HIS SHOULDER UNDER-NEATH THE RECEIVER TO TEST LIFTING IT WITH HIS SHOULDERS. NO JOY AT ALL. IT'S TOO HEAVY.)

SUSAN AND DOCTOR CLIMB INTO CHAIR.)

(OM 1E/68)

DOCTOR: Can we do it with  
just the three of us.

IAN: Why?

DOCTOR: Barbara isn't up  
to it.

IAN: All right. We'll try.

BARBARA IN R  
4S IAN/SUS/DR/BARBARA

(BARBARA CLIMBS  
INTO CHOT)

BARBARA: I wish you  
wouldn't make so much fuss.

(IAN AND THE DOCTOR  
EXCHANGE GLANCES)

IAN: Let's get this over  
with. We must lift one side  
at a time. Susan... you hold  
the cork ready. We'll all do  
the lifting.

DOCTOR: If we can.

(IAN, BARBARA AND  
DOCTOR BEND DOWN  
AND GET THEIR  
SHOULDERS UNDER-  
NEATH THE RECEIVER.)

THEY STRAIN TO TAKE  
THE WEIGHT OF THEIR  
BACKS)

IAN: All ready.

DOCTOR: Yes.

IAN: Barbara?

(ANGLE ON  
BARBARA.)



BARBARA: Yes.

IAN: Right. Now.

(THEY PUSH UP)

69. 2 - H (SLUNG MIC) 35. LABORATORY/NORMAL. DAY  
SHOOTING DOWN ON  
TELEPHONE BLOCK

(SHOW TELEPHONE  
RECEIVER MOVING  
SLIGHTLY)

70. 1 - E (C/5) 36. TELEPHONE MINISCULE  
4S SUS/IAN/DR/BARB. DAY

(SHOW SUSAN  
PUSHING IN  
CORK. SHOW  
RECEIVER  
BEING LOADED  
ON TO CORK)

SUSAN: That'ssggriff We did it

(ANGLE ON IAN,  
DOCTOR AND  
BARBARA.)

LET IAN/DR GO R.  
PUSH IN ON TO BARBARA  
LOSE SUSAN L.

IAN: Good. We'll try the other  
side.  
12....

(IAN AND THE  
DOCTOR LOOK  
LEFT AND MOVE  
OFF, IAN TAKES  
THE OTHER CORK  
WITH HIM.)

(ON 1E/70)

SUSAN IN L. 2S SUS/BARB.

PAN SUS/BARB.R. TO 4S  
SUSAN/BARBARA/IAN/DR

SUSAN KES R. frame  
to 4S  
BARBARA/IAN/DR/SUSAN

BARBARA LOOKS  
AT HER HAND  
WHICH IS  
TREMBLING. SHE  
SMILES AND HIDES  
HER HAND AS  
SUSAN COMES INTO  
SHOT. THEY GO  
OFF TOGETHER.

NEW ANGLE ...  
SUSAN GOES PAST  
THE DOCTOR AND  
IAN TO TAKE U.  
HER POSITION -  
WITH THE SECOND  
CORK. BARBARA  
INTO SHOT. THE  
THREE OF THEM  
BEND DOWN AGAIN  
AND STRAIN  
UPWARDS WITH  
THEIR SHOULDERS)

IAN: Ready. Right. Now. Lift!

71. 2 - H (SLUNG MIC) 37. LABORATORY NORMAL. DAY  
ON PHONE

(SHOW TEL: HOME  
RECEIVER MOVING  
UPWARDS)

(ON R SWING)  
72. 1 - E (BOOM C/5) 38. TELEPHONE MINI. DAY  
SINGLE SUSAN

(to

(2 to I)

(SUSAN PUSHING  
IN SECOND CORK)

SUSAN: All right, I've done  
it. It's worked.

(SHOW RECEIVER BEING  
LOADED ON TO CORK.)

(ON 1E/72)

IT IS NOW CLEAR  
OF THE CONTINUATION  
"DARS" OF THE  
PHONE)

73. 3 - C - 24 (BOOM D/2) 39. POST OFFICE DAY  
SINGLE BERT

(BERT IS WORKING  
ON HIS PAPERS. THE  
SWITCHBOARD BUZZES)

HILDA, come and answer  
this thing. It's driving  
me mad.

HILDA IN R B/gnd.  
XES L. 28

HILDA INTO SHOT.  
SHE PLUGS IN)

EM: It's the old farmhouse  
again. Hello! What number  
do you want.

74. 4 - E - 24 (BOOM A/2) 40. SMALL OFFICE DAY  
28 FORESTER/SMITHERS

(FORESTER AND  
SMITHERS. SMITHERS  
STUDYING HIS  
FORMULA. FORESTER  
LIGHTING A CIGARETTE)

SMITHERS: Aren't you going to  
try your number again.

FORESTER: In a minute. That  
old girl must have gone out or  
something.

75. 3 (BOOM D/2) 41. POST OFFICE DAY  
SINGLE HILDA

ILL: Hullo... what number  
do you want please, hullo....

76. 2 - I - 24 (BOOM C/5) +2. TELEPHONE MINISCULE  
38 DRY  
DR/SUSAN/IAN

(IAN, DOCTOR,  
SUSAN, ALL  
SHOUTING  
TOGETHER)

(Swung I) ALL: Can-you-hear-me...  
77. 1 - E - 24 (BOOM B/2) /  
SINGLE BARBARA

(AN EXTRAORDINARY  
SOUND ISSUES OUT  
OF THE OTHER END  
OF THE TELEPHONE  
AT WHICH BARBARA  
STANDS,

THE SOUND IS IN  
FACT, HER SAYING  
HULLO, BUT THE  
SOUND IS VERY LOW  
AND SLOW - QUIET  
(INDISTINCT)

78. 2 (BOOM C/5)  
38 as before

ILL: Put-us-through-to-police....

IAN: Any good, Barbara?  
79. 1 (BOOM B/2) /  
SINGLE BARBARA

(ANGLE ON  
BARBARA, LISTENING  
TO THE LISTENING  
END OF RECIPIENT)

Barbara:  
Nothing Ian. Not a thing.

(BARBARA SHAKES  
HER HEAD -  
FEELING DIZZY  
AGAIN - AS IF  
EVERYTHING IS  
GOING ROUND.

(ON 1/79)

(ANGLE ON IAN,  
DOCTOR AND  
SUSAN)

80. 2 - I - 24  
3S DR/IAN/SUSAN

IAN: But we can't have failed...  
not after getting this far...

DOCTOR: I'm afraid we have.  
It's my fault. I thought it  
was worth trying

IAN: Why don't we try just  
once more...

SUSAN: I don't think it'll do  
any good Ian.

IAN: We must try. I'll tell  
Barbara.

81. 1  
SINGLE BARBARA

(ANGLE ON BARBARA.)

BARBARA IS ON  
HER KNEES, WEAK  
AND EXHAUSTED.  
THOUGHTLESSLY,  
SHE GETS OUT THE  
HANDKERCHIEF TO  
Wipe HER FOREHEAD.  
THAT IS WHEN WITH  
INSPIRATION. AT  
THE LAST MOMENT SHE  
REALIZES IT IS THE  
HANDKERCHIEF SHE  
USED TO CLEAN THE  
INSECTICIDE FROM  
HER HAND. SHE  
STARES AT IT IN  
HORROR AND THEN,  
IN DESPAIR, SINKS  
BACK TO SIT ON  
HER HEELS.

IAN IN R. 2S BARB/IAN

IAN INTO SHOT)

IAN: Hey, you've been doing  
too much, Barbara.

(ON 1E/81)

- 44 -

BARBARA: Yes. Yes, perhaps  
I have.

IAN: I'll get you some water.  
That'll freshen you up a bit.

BARBARA: Thanks.

(IAN REACHES OUT  
TO TAKE THE  
HANDKERCHIEF  
AWAY FROM HER.  
BARBARA SNATCHES  
IT AWAY)

BARBARA: What are you doing?

IAN: (SURPRISED) I want to  
cook it in water...

BARBARA: No!

IAN: What's the matter with  
you...

BARBARA: Don't touch it!....  
you can't have it...

(SHE HES TO PUT IT  
A LITTLE TO STOP  
HERSELF FALLING.

BAND 45

SUSAN/IR IN R.  
4S SUSAN/BARBARA/IAN/DR.

DOCTOR AND SUSAN  
INTO SHOT NOW.  
SUSAN PUTS HER  
ARMS AROUND  
BARBARA AND LOWERS  
HER GENTLY TO THE  
GROUND)

BARBARA: Don't let anyone...  
touch the handk.....

(BARBARA CLOSSES  
HER EYES.

- 44 -

(ON LE/BL)

PUSH IN TO 2S I/N/DR.

DOCTOR TILTS OUT  
A TENGED FROM HIS  
POCKET AND PICKS  
UP THE HANKERCHIEF.

HE SMELLS AT IT)

DOCTOR: The same aroma.  
The insecticide's on the  
handkerchief.

DOCTOR: You didn't eat or  
drink anything.

I/N: Definitely not .

DOCTOR: But she touched the  
insecticide.

I/N: I didn't see her. She  
never mentioned it. She did  
borrow my handkerchief though.

DOCTOR: Where were you then.

I/N: . . . . . Over by....  
the seed pile.

AS DR LEANS ACROSS  
PULL BACK TO 4S

DOCTOR: She got some on her  
hands then and used your  
handkerchief to rub it off.

SUSAN: But why didn't she  
tell us.

I/N: What can we do for her?

(ON LE/81)

(DOCTOR LOOKS  
AT IAN)

SUSAN: Grandfather... we can  
do something can't we?

PUSH IN SINGLE BARBARA

(DOCTOR LOOKS  
AT SUSAN.

DOCTOR LOOKS  
AT BARBARA.)

CREDITS AND CAPTION: ON  
BARBARA'S STILL BODY.

SUPERIMPOSE SLIDE:  
NEXT EPISODE  
THE URGE TO LIVE

82.	3		END MUSIC
		ROLLER CAPTION	STARTS: Dr. Who... William Hartnell
			ENDS : Designer. Raymond P. Cusick

SLIDE  
PRODUCER: VERITY LAMBERT

SLIDE:  
DIRECTED BY MERVYN PINFIELD  
BBC tv

FADE SOUND AND VISION